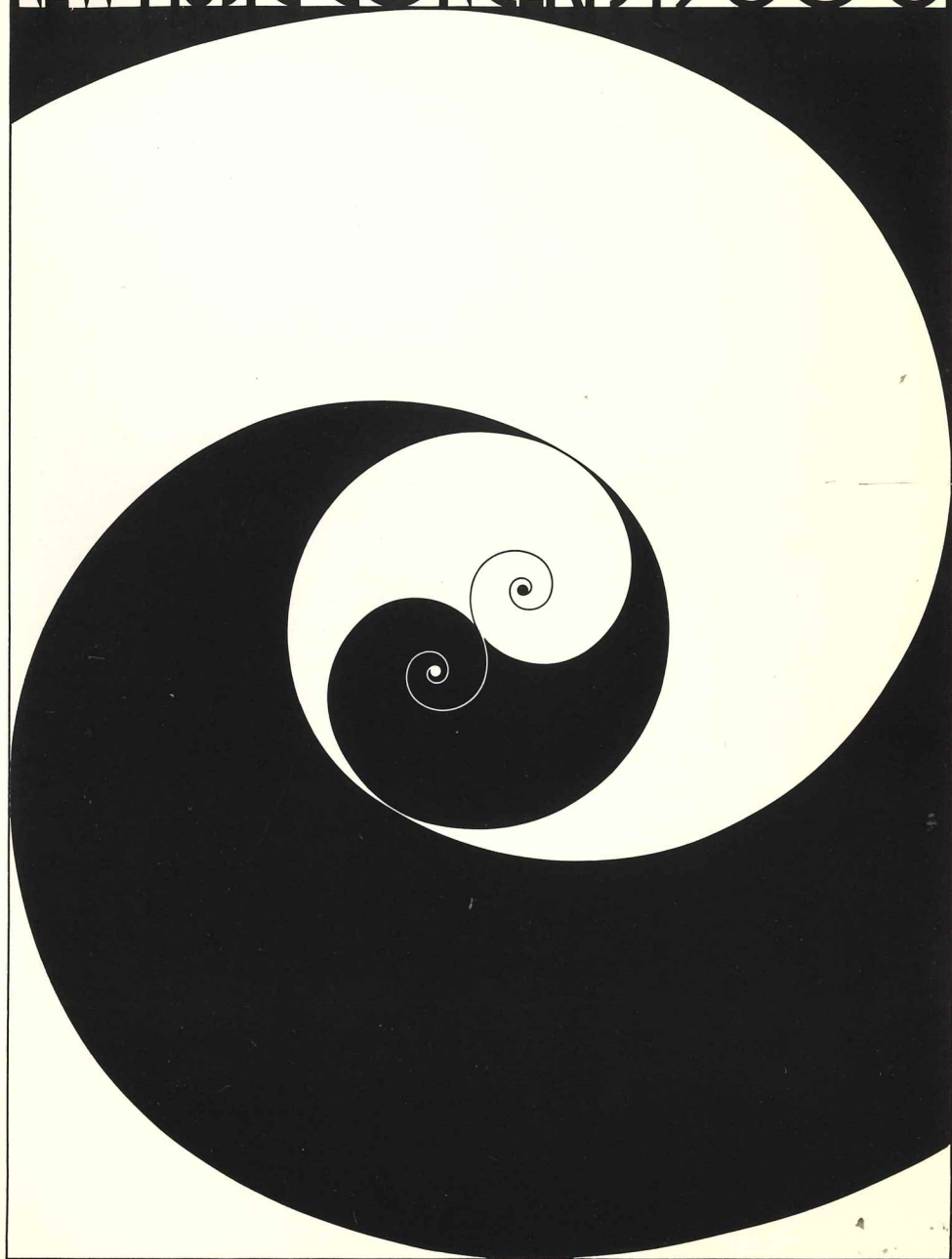


NEW MUSIC CONCERTS 1980-81



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CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

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NEW MUSIC CONCERTS

ROBERT AITKEN
ARTISTIC DIRECTOR

presents

William Albright
composer/performer

GUEST PERFORMERS

Robert Becker
Robin Engelman
Russell Hartenberger
John Wyre

Fred Rizner
John Simonelli
George Stimpson
Scott Wilson

MARCH 6, 1981
8:30 p.m.



St. James Cathedral, 65 Church Street, Toronto

PROGRAMME

- | | |
|---------------------------------------|-------------------------|
| Code | Balz Trümpy |
| <i>for four horns</i> | <i>(Switzerland)</i> |
| ** Organbook III | William Albright |
| (Volume II, 1978) | (U.S.A.) |
| <i>for solo organ</i> | |
| * Tribute to St. Romanus | Otto Joachim |
| <i>for organ, four horns,</i> | <i>(Canada)</i> |
| <i>and four percussion</i> | |

INTERMISSION

- | | |
|---------------------------------------|-------------------------|
| Take That | William Albright |
| <i>for four percussion</i> | <i>(U.S.A.)</i> |
| Black Host | William Bolcom |
| <i>for organ, percussion and tape</i> | <i>(U.S.A.)</i> |
| * Miserere | Walter Buczynski |
| <i>for organ, four horns,</i> | <i>(Canada)</i> |
| <i>and four percussion</i> | |
|
* <i>World Première</i> | |
| ** <i>Canadian Première</i> | |

PERFORMERS

- **WILLIAM ALBRIGHT**, *organ*
- **Fred Rizner**, *French horn*
- **John Simonelli**, *French horn*
- **George Stimpson**, *French horn*
- **Scott Wilson**, *French horn*
- **Robert Becker**, *percussion*
- **Robin Engelman**, *percussion*
- **Russell Hartenberger**, *percussion*
- **John Wyre**, *percussion*

BALZ TRÜMPY

Balz Trümpy was born in Basel August 4, 1946. He studied at the Music Conservatory there, and graduated with a diploma in piano and music theory. Trümpy made his debut in Basel, and shortly thereafter performed in Budapest, Hungary. He has been recorded on numerous occasions, including performances for the BBC.

Trümpy has won acclaim as a composer, and received the 1964 first prize at the Competition Humanitische Gymnasium in Switzerland. His compositions include works for string orchestra, string quintet, voice organ and synthesizer and full orchestra.

WILLIAM ALBRIGHT

William Albright has concertized widely in Europe, Canada and the United States specializing in concerts of new music for organ and piano. Although he has premiered over 30 new works written by American and European composers, he is also widely known as an interpreter of classic ragtime and early jazz styles such as Harlem stride and boogie-woogie.

As a composer, Albright is probably best-known for his keyboard works, although his compositions also involve electronic, visual and theatrical elements. He has been the recipient of numerous awards and commissions, among them the Queen Marie-Jose Prize for Organbook I, an award from the American Academy of Arts and Letters, a National Endowment for the Arts Grant, a Symphonic Composition Award and two Koussevitsky Composition Awards. In 1979 he was awarded the position of composer-in-residence at the American University in Rome. His teachers have included Ross Lee Finney, Oliver Messiaen and George Rochberg in composition, and Marilyn Mason in organ.

Albright is presently Associate Professor of Music Composition at the University of Michigan (Ann Arbor), where he is also Associate Director of the Electronic Music Studio. He has been active in the Michigan Contemporary Directions Ensemble as both a performer and administrator.

Albright's compositions have been recorded on numerous labels, and have been published extensively.

"The last decade has seen an impressive reawakening of interest on the part of composers in the organ. The literature now boasts works of some of the most important European and American composers, and the field is constantly expanded due to the efforts of adventurous performers."

Organbook III (vol.II) (1978)
for solo organ

"Organbook III was conceived as an answer to the problem of finding contemporary organ music easily adaptable to a wide variety of instruments, especially smaller ones. To meet this situation I decided to write a set of twelve etudes, performable in various combinations and with challenges on three fronts: technical studies for the organist, compositional studies for the author, and resource studies for the organ itself.

Demands on the organist will seem obvious: from a virtuoso pedal exercise to the smoothest finger legato, constantly evolving time, from monody and heterophony to control over the thickest possible chords and counterpoint. Compositional ideas will also seem fairly direct, although it should be

pointed out that "Curio II" is intended to have a dream-like, obscure and eerie beauty. This short piece should not sound like ordinary music, but should have an otherworldly quality, like a jewel from Mars. Strange music, indeed: in fact, some portions evoke briefly a wandering improvisation by an inebriated Sunday School organist. One other etude deserves comment. The "Basse de Trompette" though cut from the same cloth as French classical works of that name, is spiritually more like the dance of some clumsy and pitiful animal -- a bear made to perform for the amusement of spectators."

Take That (1972)
for 4 percussion

"Take that (for 16 low drums) was partially inspired by the famous galley scene in the movie spectacle "Ben-Hur". In that episode a rowing pace is set by an oiled gnome pounding two hammers: the rate gradually accelerates to "ramming speed" as a warrior ship approaches. The sound of the drums in Take That is an abstraction of the energy contained in the pacer's periodic whips.

Structurally, the work also finds inspiration in the Balinese "Ketjak". This is a festival ritual piece, imitating the hordes of monkeys rescuing the Prince Rama. The levels of alternating loud and soft plus the sense of periodic rhythms has a profound influence on much of my music.

Ideally the work should be heard "in the round" with the players in four corners of the hall. Take That was written for the musicians of the Blackearth Percussion Group, and is dedicated to an old friend, Russell Peck."

OTTO JOACHIM

Otto Joachim has contributed substantially to Canadian musical life since his arrival in 1949 from Germany via Singapore and Shanghai. He settled in Montreal, and has been active as a string player and teacher, was principal violist with the Montreal Symphony and McGill Chamber Orchestra; and was a founding member of the Montreal String Quartet. In 1956 Joachim joined the faculties of the Conservatoire and McGill University in Montreal. He founded the Musique de Notre Temps Society in 1955 and is the founding director of the Consort of Ancient Instruments of Montreal.

As a composer, Joachim has focused on serial methods, incorporating tone rows of melodic character within an extremely complex and advanced system. He has expanded on Schoenberg's serial methods, experimenting with a numerical system applied to the parameters of rhythm, much akin to the music of Webern and Boulez. In the 1960's, Joachim's music explored new approaches to notation and indeterminacy, and most recent works expanded into aleatoric concepts in multi-media chamber music.

Joachim has been commissioned by the Lapitsky Foundation of McGill University, the CBC, the Toronto Symphony, the Société de Musique Contemporaine du Québec and the Classical Duo of Montreal. He was awarded the Grand Prix Paul Gilson by the French radio networks of France, Belgium, Switzerland and Canada for his composition *Illuminations*.

Tribute to St. Romanus

*world premiere

for organ, horns and percussion

"Technically speaking, this piece is 12 tone, aleatory and Byzantinian." Joachim fuses his contemporary compositional styles with his scholarly knowledge of medieval and early music,

as the title of the work suggests. St. Romanus was an outstanding figure in Byzantine hymnology who eventually attained the position of deacon in northern Phoenicia, and joined the clergy in Constantinople in the days of Anastasius I (491-518). Joachim incorporates two Byzantine hymns in this work, a polychronion and a prophetologian. The polychronion is introduced first, its six notes introduced as the 1st, 3rd, 7th 9th and 11th notes of the tone row. The remaining notes of the row are within the chromatic scale, and coincidentally, the original row starts with the notes B-flat, a, c and B (BACH). This polychronion was composed as an acclamation to honour the Emperor John VIII Palaeologus and Patriarch Joseph II. The second hymn is a prophetologian dating back to the tenth or eleventh century, possibly even earlier.

WILLIAM BOLCOM

The distinguished American composer William Bolcom was born in Seattle, Washington, and entered the University of Washington at the age of 11 to study piano and composition. He completed a Bachelor of Music degree there, and subsequently furthered his studies with Darius Milhaud in California and Paris. Bolcom holds a doctorate from Stanford University in composition and has received numerous awards and honours. He has taught at the University of Washington and the City University of New York, and has been composer in residence at the Yale Drama School and at the New York University School of the Arts. Since 1973 he has taught composition at the University of Michigan at Ann Arbor. Bolcom's music has been performed world wide and many of his works have been recorded.

Black Host (1967)

For organ, percussion and tape

Black Host though only eleven years old, might well be considered a "classic" of contemporary organ music. It is also one of the most blatantly theatrical pieces written for any instrument. William Albright, to whom the piece was dedicated, adapted it in 1968 for performance with percussion and tape. Of this work Bolcom stated "I do not think that the process involved in this piece is of much interest to program-note readers, but it is in a sense a set of chorale-variations on a theme, from the Genevan Psalter, which has haunted me for years. The piece is the most apocalyptic thing I have written; it has to do with mortal fear, about which Lord Russell ruefully said:

"In the daily lives of most men and women fear plays a greater part than hope: they are more filled with the thought of possessions that others may take from them, than of the joy that they might create in their own lives and in the lives with which they come in contact. It is not so that life should be lived."

WALTER BUCZYNSKI

Walter Buczynski studied at the Royal Conservatory of Music in Toronto with Earle Moss (piano) and Godfrey Rideout (theory). His compositions attained early recognition, and in 1954 Buczynski won a CAPAC-sponsored competition for his Piano Trio. Buczynski furthered his composition studies with Darius Milhaud and Nadia Boulanger, and continued piano studies with Zbigniew Drzewiecki in Warsaw.

Buczynski's earlier works in the 1950's developed from a tonal or polytonal to a free atonal style. In the 1960's, he incorporated serial techniques of composition in a pointillistic polyphonic style, and later began to experiment with clusters, indeterminacy and theatrical techniques. All of Buczynski's music features a unique rhythmic energy and drive.

Aside from his compositional activities, Buczynski is an accomplished pianist, and he had performed and recorded a number of works including recent Canadian compositions. He has taught theory and piano at the Royal Conservatory of Music in Toronto, and has been teaching full time at the Faculty of Music, Univ. of Toronto since 1972.

Miserere

*world premiere

for organ, horns and percussion

The work was completed in August of 1980.

This one movement work opens with the quartet of horns in a serene and lyric mood. This section builds slowly into the solo virtuosic organ display culminating in a rhythmic area introducing the percussion which is silenced by an expansive and molto espressivo atmosphere using material from the quartet horn passage. Texture is of a more contrapuntal nature, thinner and transparent. As this mood evolves to its conclusion the organ

introduces light staccato arpeggiated figures supported by temple blocks and shakers. The display becomes more agitated with the original organ solo being manipulated by the four horns. The Coda, marked double piano, has a pedal layer in the organ which winds down to a single note. Superimposed are the opening motives of the horn quartet and solo organ.

you are cordially invited to view paintings

by

Otto Joachim, composer

in the lobbies of the

Edward Johnson Building, U. of T.

March 1-7, 1981

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-the spring season will be filled with music:

FRIDAY APRIL 3 at 8:00 p.m.

Michiko Hirayama, a soprano of unique range and expression, will speak about the music of Giacinto Scelsi, often regarded as the 'Charles Ives of Italy'.

SATURDAY APRIL 4 at 8:30 p.m.

Accomplished performers Michiko Hirayama, soprano; Erica Goodman, harp; Christina Petrowska-Bregent, piano and David Tanner, saxophone will be featured in a programme including three world premieres:

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as well as Vivier's Shiraz (1977) for solo piano.

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FRIDAY APRIL 24 at 8:00 p.m.

Composer/trombonist Vinko Globokar illustrates his unique approach to his instrument and to his compositions - a progressive 'voyage' between the noises of breathing and 'pure' instrumental sound.

SATURDAY APRIL 25 at 8:30 p.m.

The music of the incredible trombonist-composer Vinko Globokar, and the celebrated flutist-composer Robert Aitken will be performed.

The programme will include:

Vinko Globokar Ausstrahlungen (1971) for one soloist & 20 musicians

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*world premiere

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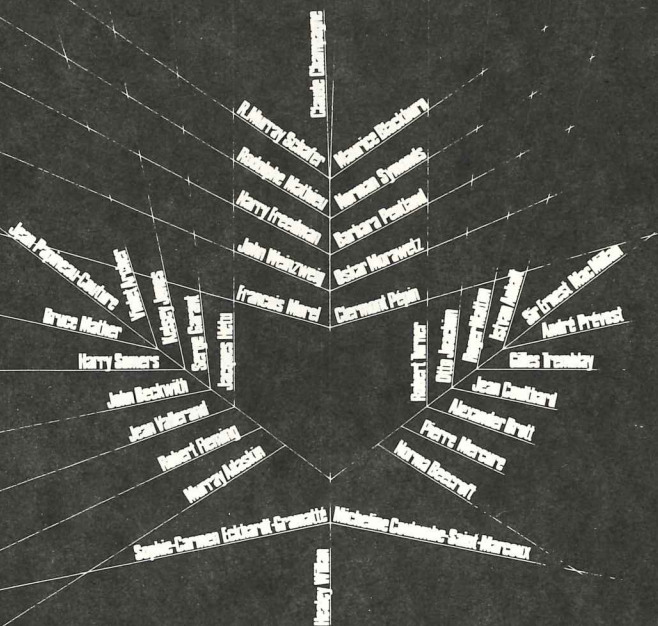
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